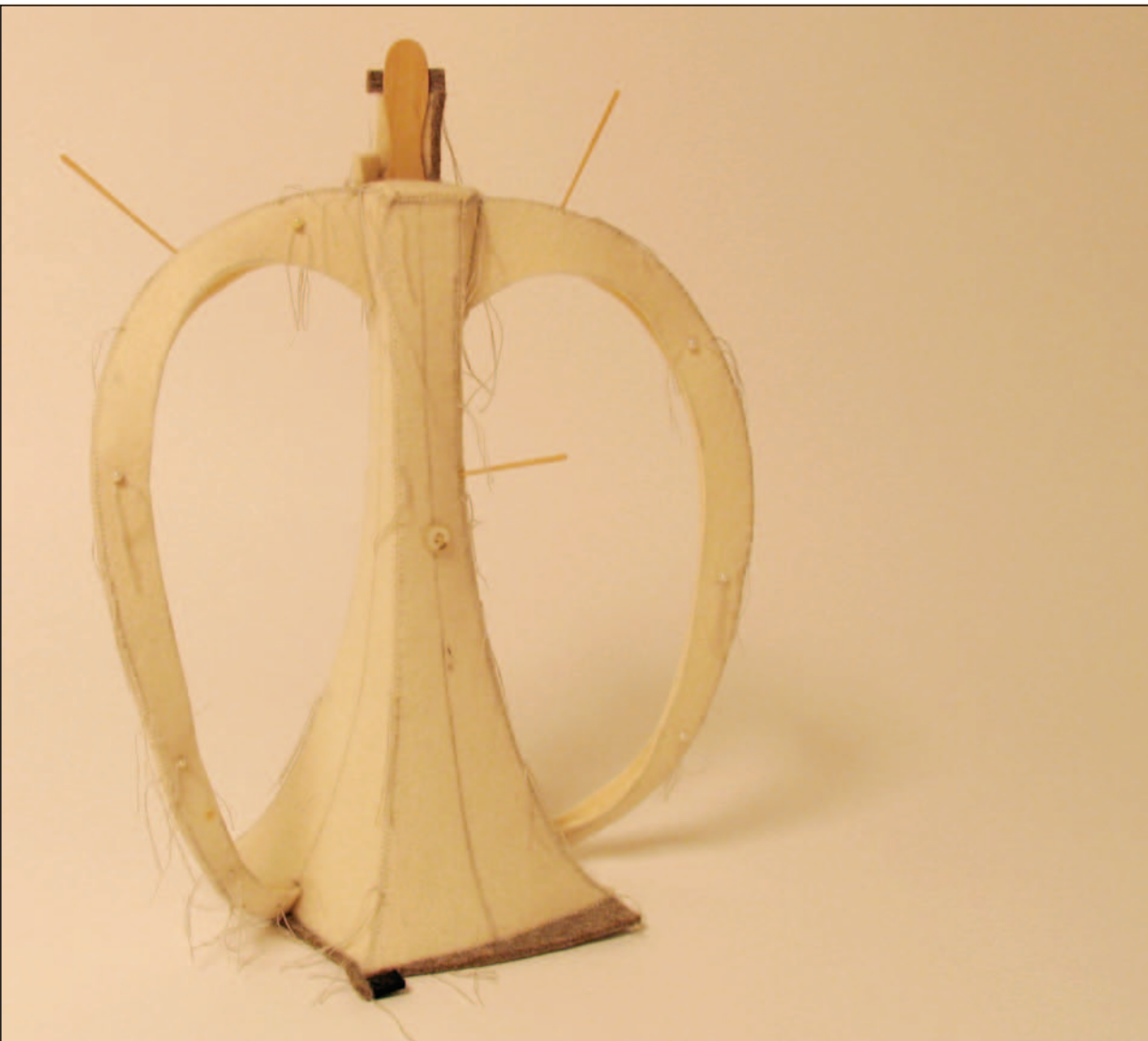


Mozenter



Cyrilla Mozenter: More saints seen

October 16, 2005 - March 12, 2006

The Aldrich Contemporary Art Museum

look. look again.

Cyrilla Mozenter's small-scale sculptures, made primarily from cream-colored felt, have an elegance and spirituality that belies their material fabrication. Felt—a textile of ancient origin used now in industry as well as children's crafts—along with discarded ice cream spoons, scavenged from urban sidewalks, speaks to the everyday; silk threads and carefully-placed pearls hint at the devotional quality with which the maker has imbued the objects.

With pencil, Mozenter inscribes each work with both ruled lines and child-like marks. The pencil lines and loose threads indicate the process by which the works were formed; the seams of the vessels, laid bare, reveal both the strength and vulnerability uniquely communicated by a sewn form. The sculptures give the impression of surrogates for objects no longer present, as if the artist has resurrected them from a drawing of something lost to history.

The shapes of Mozenter's sculptures—cruciform, chalice, or ewer-like—connect them to a range of antiquities we might see in a museum, including ecclesiastical objects, a theme suggested in Mozenter's title, *More saints seen*. However, their monochrome palette and similar scale has joined them as a family of objects, each with the same ghostly presence.

The title of the exhibition comes from a line in Gertrude Stein's libretto for the 1934 opera, *Four Saints in Three Acts*. In the drawings that encircle the gallery, we can make out short phrases excerpted from the text—"late apples," "warm snow." These drawings, like Mozenter's sculptures, reveal the artist's process. But integral to the drawings are mishaps—torn and smudged paper—recording the artist's actual struggle to reach the resolved work. Stein's writing has played a vital role in Mozenter's work in the past, to the extent that the artist feels that the work is at times "a collaboration" between her and this avant-garde American writer. Stein's evocative phrases, succinctly sculpted in words, have challenged Mozenter to render in physical form rigorously-conceived and richly-poetic works of art.

Jessica Hough, *Curatorial Director*

Cyrilla Mozenter has had recent solo exhibitions at Dieu Donné Papermill and The Drawing Center, both in New York and the Brooklyn Academy of Music's Majestic Theater. Her work was shown previously at The Aldrich in 1993 in an exhibition titled Simply Made in America. The artist lives and works in New York City.

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